



signum  
CLASSICS

JULIE COOPER  
**CONTINUUM**

# CONTINUUM JULIE COOPER

<b>1 Continuum</b>	[5.05]	<b>8 Darkness</b>	[4.12]
Adjoa Andoh <i>writer and narrator</i> , Clio Gould <i>solo violin/leader</i> , The Oculus Ensemble, Jessica Cottis <i>conductor</i>		<b>9 Light</b>	[4.57]
		Grace Davidson <i>soprano</i> , Clio Gould <i>violin</i> Anthony Pike <i>clarinet</i> , Justin Pearson <i>cello</i> Julie Cooper <i>piano</i>	
<b>Contemplation Suite</b>			
<b>2 I. Dawn</b>	[4.16]	<b>10 Calliope</b>	[3.20]
Clio Gould <i>violin</i> , Julie Cooper <i>piano</i>		The Oculus Ensemble, Jessica Cottis <i>conductor</i>	
<b>3 II. Day</b>	[4.10]	<b>11 The Cold Earth Slept Below</b>	[4.59]
The Oculus Ensemble, Jessica Cottis <i>conductor</i>		Grace Davidson <i>soprano</i> The Oculus Ensemble, Jessica Cottis <i>conductor</i>	
<b>4 III. Dusk</b>	[5.14]	<b>12 Aurea Hora</b>	[3.23]
Grace Davidson <i>soprano</i> , Elena Urioste <i>violin</i> , The Oculus Ensemble, Jessica Cottis <i>conductor</i>		Julie Cooper <i>piano</i>	
<b>5 IV. Dream</b>	[4.54]	<b>13 Galilean Moons</b>	[6.05]
Grace Davidson <i>soprano</i> , Camilla Pay <i>harp</i> , Justin Pearson <i>cello</i> The Oculus Ensemble, Jessica Cottis <i>conductor</i>		Nicholas McCarthy <i>piano</i>	
<b>6 Ourania</b>	[4.03]	<b>14 Continuum (Instrumental)</b>	[5.05]
Justin Pearson <i>cello</i> , Julie Cooper <i>piano</i>		The Oculus Ensemble, Jessica Cottis <i>conductor</i>	
<b>7 Life in Stillness</b>	[2.58]	Total timings: [62.19]	
Nicholas McCarthy <i>piano</i>			

NARRATOR ADJOA ANDOH · SOPRANO GRACE DAVIDSON  
 VIOLIN ELENA URIOSTE, CLIO GOULD  
 CELLO JUSTIN PEARSON · CLARINET ANTHONY PIKE  
 HARP CAMILLA PAY · PIANO NICHOLAS MCCARTHY, JULIE COOPER  
 THE OCULUS ENSEMBLE · LEADER CLIO GOULD  
 CONDUCTOR JESSICA COTTIS

## CONTINUUM

### Music and Notes by Julie Cooper

As the UK locked down for the first time on 26th March 2020, I was struck by a heightened awareness of an unnerving stillness and eerie silence in our surroundings like never experienced before. The earth and skies became still and empty but the cycle of nature flourished, embracing the standing still of humans. Through trying to find a way of understanding the situation and dealing with the emotions and anxieties involved, I was inspired to find a voice through music by creating a musical diary in the form of an album.

Little did we know then we were about to experience a pandemic that would change our lives forever.

I became more conscious of the changing of light and dark in the day and its effect on our circadian rhythms, inspiring a 4-movement work called the *Contemplation Suite* – ‘Dawn’, ‘Day’, ‘Dusk’ and ‘Dream’.

The simplicity in the sound of dawn breaking conjured for me a duet between a solitary violin and piano, the album’s producer Jonathan Allen

suggested the acclaimed violinist Clio Gould not only as a talented leader for the chamber orchestra\* but also to duet with me on ‘Dawn’.

In ‘Day’ I wanted to create a simple theme on piano that takes you through the cycle of the day, almost fugal as it passes between the chamber orchestra in various guises on its journey before resting at dusk. ‘Dusk’ and ‘Dream’ feature the uniquely pure and ethereal voice of Grace Davidson, whom I had worked with previously on the track *Light*, premiered by Grace back in 2018 at St Martin-in-the-Fields and later featuring on an album for film and television I recorded at Abbey Road in 2019.

As musicians’ diaries and incomes were devastatingly wiped out, some incredible remote performances and recordings started to emerge on various streaming sites, and I came across a daily performance by the wonderful violinist Elena Urioste. I felt the emotive richness of her tone would perfectly complement the haunting vocal of Grace, so ‘Dusk’ evolved as a duet between violin and soprano with chamber orchestra.

Now with new-found time to read, my discovery of the beautiful poem *Dream Land* by Christina Rossetti lent itself perfectly as a lyric for ‘Dream’

and the atmospheric, chilling text of Percy Bysshe Shelley's poem *The Cold Earth Slept Below* inspired a winter's lament of the same name, both sung by Grace Davidson.

The collection of tracks that emerged over the next 12 months drew inspiration from my favourite Muses, the Greek goddesses *Ourania* (the Muse of Astronomy, Vision and Imagination), for a duet with the distinguished cellist Justin Pearson and *Calliope* for chamber orchestra (the Muse of Epic Poetry and Story-telling).

In August 2020 as concert halls remained closed, in a quest to support artists the Royal Albert Hall created a remote concert series from artists' homes – the 'Royal Albert Home' series. This included the inspirational left-hand alone concert pianist Nicholas McCarthy, who performed the piece *Galilean Moons* previously commissioned by Nicholas from me for a concert tour in November 2019. *Life In Stillness* is the second piece he performs on the album, inspired by the Pablo Neruda poem *Keeping Quiet* which I also came across in lockdown.

By coincidence, I found myself writing the final track of the album as the UK came out of lockdown in April 2021. The whole year since

the first lockdown had felt like a continuum, a repeating sequence with tiny changes over time yet still not over.

In January 2021, I heard an amazing piece broadcast on the BBC Radio 4 *Today* programme, written and spoken by the extraordinarily talented actor Adjoa Andoh, 'Moments of Light' real talk, an emotional monologue about the pandemic. Her words and mesmerising voice rang in my head as the track was developing, I could hear Adjoa narrating over the music creating a soundtrack to the pandemic.

Adjoa and I had met on an audition for our very first professional job in our early 20s, touring together for 3 years and staying friends, so the overwhelming 'yes' from Adjoa to write the narrative and record it for the track was such a momentous moment for me and completed the album's creative journey.

Working with a demo of the track, she created the incredibly moving narrative *Hold out the Heart*, impeccably timed to the ebb and flow of the music and capturing the essence and emotions of the pandemic lockdowns with unbelievable accuracy.

And so between us **Continuum** was born and became the obvious title track for the album.

The album was produced by Jonathan Allen, recorded in London in June 2021 at Abbey Road Studio 2 and conducted by the acclaimed conductor Jessica Cottis. The small ensemble and solo tracks were recorded at Masterchord Studio and the narrative recorded by Adjoa Andoh at ID Audio.

\* *The Oculus Ensemble* was formed in 2021 by Julie Cooper to record the album CONTINUUM, assembled as a shining light out of this dark pandemic.

A chamber orchestra conducted by Jessica Cottis and led by Clio Gould, all exceptional players and artists that I have worked with and greatly admired both in the studio and on the concert stage over many years.

My gratitude goes to Lucy Whalley at Isobel Griffiths Musicians for putting together such an amazing ensemble of musicians.

## HOLD OUT THE HEART

*Adjoa Andoh*

The universe  
a river of light, of stars and planets long since gone  
their echo singing and shimmering to us in the star  
bright night ...

Or is the wonder we gaze upon in that mesmerising  
dark, filled new-born with satellite light.  
The twinkle of technology – the coming age –  
ancient and modern – of nature and of not nature

The silence of no traffic  
the resurgent song of birds,  
the pre-eminence of other life in action  
as our inaction leaves us at peace or in isolation

And in this new sound  
Sing to the universe all ye starlit souls caught,  
surprised, stopped.

A year of not hugging not holding not breathing in  
our loved ones  
Darlings dying, beloveds birthing and birthed, all  
unheld  
Festivals of light come and gone, celebrated alone  
the missing of people, the pub, the terraces,  
places of worship, lunchclubs, nightclubs,  
theatres ...

The yearning for touch  
To hug my elderly father – grateful for my  
stepmother.

My mum celebrating her 80th birthday alone ...  
Then the knock at the door,  
on the doorstep homemade cake, candles,  
flowers, freshly laid eggs the whole street out,  
filling the air  
happy birthday dear Jackie  
the physical distance – like starlight on water –  
bridged by love.

Life's raw truth exposed in the enforced **pause** of  
the pandemic ...

Yet Still, amongst the loss, the close-binding  
*gift* of sorrow,  
*How are you?* Now a real question, not just a  
greeting Hardships eased by kindness

And oh our pandemic-paused-emboldening,  
Suddenly unfrenzied undistracted  
We challenge the failing equation of infinite  
growth in a finite world  
Of ice caps melting, storms raging, forests and  
species gone  
We witness, speak up, speak out

We ask  
If we can house the homeless in a pandemic –  
can't they just be housed?  
If we can extend financial support, can't we just  
support?  
If we have enough  
Can't we just share – vaccines wealth hope?  
Sustain not profit?  
Whose lives matter, whose service do we reward,  
How shall we embed and encourage our instinctive  
goodness

For Anger is just  
Fear denied  
Justice ignored.

Hold out the Heart  
Ours all one ...  
Longing to be seen and heard  
Stardust and Loving and Golden

© Adjoa Andoh 2021

**DREAM LAND** (*excerpt*)  
*Christina Rossetti (1830-1894)*

Where sunless rivers weep  
Their waves into the deep,  
She sleeps a charmed sleep:  
Awake her not.

*Dream, Dream Land.*

She left the rosy morn,  
She left the fields of corn,  
For twilight cold and lorn  
And water springs.  
*Awake her not.*

Through sleep, as through a veil,  
She sees the sky look pale,  
And hears the nightingale  
That sadly sings.  
A perfect rest,

*Dream, Dream Land.*

Rest, rest, for evermore  
Upon a mossy shore;  
Sleep no pain shall wake;  
Till joy shall overtake  
Her perfect peace.

*Dream, Dream Land.*

**THE COLD EARTH SLEPT  
BELOW** (*excerpt*)

*Percy Bysshe Shelley (1792-1822)*

The cold earth slept;  
Above the cold sky shone;  
And all around,  
With a chilling sound,  
From caves of ice and fields of snow  
The breath of night like death did flow,  
Beneath the sinking moon.

Below,  
The cold earth slept below.

## THE OCULUS ENSEMBLE

### Conductor

Jessica Cottis

Thomas Gould

Jamie Hutchinson

### 1st Violin

Clio Gould *leader*

John Mills

Everton Nelson

Steve Morris

Daniel Bhattacharya

Ralph De Souza

### Viola

Robin Ashwell *first*

Rachel Bolt

Clifton Harrison

### Cello

Justin Pearson *first*

Tony Woollard

Cara Berridge

### 2nd Violin

Rita Manning *leader*

Hannah Dawson

### Double Bass

Chris Laurence

### Flute, Alto Flute & Piccolo

Eliza Marshall

### Oboe

Gareth Hulse

### Clarinet & Bass Clarinet

Anthony Pike

### Harp

Camilla Pay



## JULIE COOPER

Julie Cooper is an award-winning British composer whose music is broadcast extensively on Film, all BBC television and radio channels, ITV, Channel 4 and 5 and all visual media worldwide. She has scored multiple cinematic orchestral and intimate chamber albums for television drama, film, wildlife documentaries, advertising and video game music, along with numerous drama commissions for Theatre, BBC Radio Drama and the concert platform.

Her album *Haunted By The Secret* on Universal's Chappell Noir label, received two nominations for the award for *Best Score Production Music Track* in *The Production Music Awards*, winning with her track 'Game Of Trust'.

Soundtracks for BBC Radio Drama include Javier Marias 'Tomorrow In The Battle Think On Me', Sartre's trilogy 'The Roads To Freedom', Ibsen 'Hedda Gabler', Shakespeare 'The Winter's Tale', Robert Ferguson 'Dr. Ibsen's Ghosts' and Jane Austen 'Lady Susan'.

For theatre she has scored 'Under Milk Wood' (Plymouth's Theatre Royal, Liverpool Playhouse), 'Macbeth' (Regent's Park Open Air Theatre),



'Black Sheep' (UK Tour and the Young Vic, London), Deborah Moggach's 'Double Take' (Chichester Minerva Theatre), Daphne Du Maurier's 'Rebecca' (UK Tour), 'The Business of Murder' (UK Tour) and Teatro Del'Angolo's production 'Angeli Ai Confini' (Italy and Switzerland tour).

For the concert platform, commissions have ranged from percussion quartet to full orchestra

and choir, with performances at the *Royal Albert Hall*, *St Martin-in-the-Fields*, *St David's Hall*, *Henley Festival*, *Newbury Spring Festival*, *Concerts in the West series*, *Snape Maltings* and Internationally *Carnegie Hall's Weill Recital Hall*, New York, Spain's International Music Festival *Pórtico do Paraíso*, Dublin's *The Helix* and the *Hong Kong Arts Festival*.

She is composer-in-residence and orchestrator for the education project *Crazy Composers*, devised by BAFTA award-winning television producer Robert Howes (The Children's Company) in partnership with Internationally acclaimed baroque orchestra *The English Concert* as part of Buxton International Festival.

*Grace Davidson* is the featured soprano on this album. The ethereal, unique purity of Grace's voice inspired the piece 'Light' which she premiered at St Martin-in-the-Fields, London in 2018. She also features on Julie's orchestral album *Symphonic Skies*, commissioned by Audio Network for panoramic aerial cinematography recorded at Abbey Road Studios in 2019.

In March 2021, Julie was featured as one of 10 'Celebrating Women Composers' highlighted on Scala Radio in partnership with the charitable

foundation *DONNE – Women In Music*, followed by 'Donne Composer Of The Week' on Scala Radio in November.

[www.juliecoopermusic.com](http://www.juliecoopermusic.com)

## ADJOA ANDOH

Adjoa is an actor, writer, director and producer.

Adjoa can be seen playing *Lady Danbury* in *Shondaland / Netflix's Bridgerton* (for which she won 2021 Black Reels Outstanding Supporting Actress (Drama) and was nominated for a 2021 NAACP Award for best supporting actress), and will soon appear as *Nenneke* in series two of *The Witcher*, also for Netflix.

Acting film & TV credits include *Brighton* (CK Films), *Fractured* (Netflix), *Silent Witness* (BBC), *Acceptable Risk* (RTE), *Adulthood* and *Brotherhood* (Cipher Films), *Cucumber* (Channel 4), *Law & Order: UK* (ITV), Clint Eastwood's *Invictus* (Warner Bros), and series' regular roles in *Doctor Who* (BBC) and *Casualty* (BBC).

As a Producer, Adjoa is currently working an adaptation of *Island Queen* for Network TV with Julie Anne Robinson, the Executive Producer of *Bridgerton*.



In 2019 Adjoa conceived, co-directed, and played *Richard II* at Shakespeare's Globe; it was the first ever company of women of colour in a Shakespeare play on a major UK stage. The film version of *Richard II*, from her production company *Swinging the Lens*, is available on YouTube.

Further theatre highlights include: playing *Ulysses* in Greg Doran's *Troilus and Cressida* at the RSC, *Miss Haversham* in Neil Bartlett's *Great Expectations* at Bristol Old Vic, *Casca* in *Julius*

*Caesar*, *Condoleeza Rice* in *Stuff Happens* and *Serafina Pekkala* in *His Dark Materials* directed by Nicholas Hytner at The National Theatre.

Adjoa is a Senior Associate Artist at the Bush Theatre, Associate Artist at RSC and a visiting director and teacher at RADA and Rose Bruford, where she is also an honorary fellow. This Autumn, she will be awarded an Honorary Fellowship by The British Shakespeare Association.

She is the new voice of Channel 4's *Chateau D'Y*, is an award-winning narrator of over 150 audiobooks and for over three decades has been a BBC radio actor, writer and presenter.

Adjoa sits on the judging panel for the Royal Society of Literature 2021 Literature Matters Awards, The Women's Prize for Playwriting 2020, Carlton Hobbs Award and Norman Beaton Fellowship, and is a co-founder of the Future Worlds Prize for sci-fi writers of colour. She is also a Fairtrade Ambassador.

## GRACE DAVIDSON

Grace specialises first and foremost in the performance and recording of Baroque music.

Grace grew up in a house whose hallway was entirely filled by a grand piano which was being stored for a friend of the family – music was physically unavoidable. She learned the piano and the violin but it was singing that she loved the most. Taken to Cats when she was three years old she sang along throughout or, rather, whenever her mother's hand wasn't clamped over her mouth. And it was her singing that won her a scholarship to the Royal Academy of Music where she won the Early Music prize. Since then she has worked as a soloist with leading Baroque ensembles, under the batons of Sir John Eliot Gardiner, Paul McCreesh, Philippe Herreweghe and Harry Christophers.

Her discography includes a decade of recordings with The Sixteen, many of which feature her as soloist – Handel's *Jeptha* (as Angel), *Dixit Dominus*, Monteverdi's *Vespers of 1610*, *Pianto della Madonna*, *Acis & Galatea* (as Galatea) and the Lutheran Masses of Bach. On BBC Radio 3's *Building a Library*, her singing in Fauré's *Requiem* (with the London Symphony Orchestra and



*Tenebrae*, conducted by Nigel Short) was reviewed by Richard Morrison quite simply: "*Grace Davidson's Pie Jesu is matchless*".

Grace's purity of tone has attracted many of the leading contemporary composers to write for her, most notably Max Richter, who selected her as the solo singer for many of his works including *Wolfworks*, *Voices*, and *Sleep*. This piece – lasting all night – has now been performed all over the world, including a performance in 2019 on the Great Wall of China.

Recent solo recordings for Signum Records include *Vivaldi & Handel*, a disc of sacred solo cantatas with the Academy of Ancient Music and *John Dowland: First Booke of Songes Or Ayres* with lutenist David Miller, as well as *Solace* By Oliver Davis.

[www.gracedavidsonsoprano.com](http://www.gracedavidsonsoprano.com)

## JESSICA COTTIS

Named '2019 Classical "Face to Watch"' (The Times) and described as a "cool, contained, super-articulate and engaging" (The Scotsman), conductor Jessica Cottis is much in demand, working regularly with leading ensembles such as the London Symphony Orchestra, Royal Philharmonic Orchestra, RTÉ National Symphony Orchestra, Sydney Symphony Orchestra, Singapore Symphony, Los Angeles Philharmonic, Danish Radio Symphony Orchestra, Oslo Philharmonic, Opéra National de Bordeaux, as well as numerous re-invitations to the Royal Opera House, Covent Garden, and the prestigious BBC Proms.

One of the most outstanding Australian conductors working today, the 20/21 season marks Jessica Cottis's new role in leading the Canberra Symphony Orchestra's artistic team, as



Chief Conductor and Artistic Director. Recognised for her engaging, wide-ranging and thought-provoking programming, her domain is music of the 19th to the current day.

Jessica Cottis's formative education was as an organist. Awarded first class honours in organ and musicology at the Australian National University, she continued her studies in Paris with pioneering French organist Marie-Claire Alain, winning awards from the Royal Philharmonic Society and

Royal College of Organists. A wrist injury halted her playing career, and in 2009 she completed her postgraduate studies in conducting with Colin Metters and Sir Colin Davis at the Royal Academy of Music. She went on to work as Assistant Conductor to mentors Sir Donald Runnicles, Charles Dutoit, and Vladimir Ashkenazy. She resides in London, experiences music as colour, and in her spare time is an avid lepidopterist.

## CLIO GOULD

Clio Gould enjoys variety in her career as a violinist and performs as soloist, chamber musician, director and concertmaster internationally and at home in the UK. She has held major and longstanding positions as Concertmaster of the Royal Philharmonic Orchestra, Principal Violin of the London Sinfonietta and as Artistic Director of Scottish Ensemble, directing from the violin.

Clio has appeared as concerto soloist with most of the UK's major orchestras covering a wide-ranging repertoire. Known as one of Britain's foremost interpreters of contemporary violin music, she has been given the opportunity to work with many of today's leading composers. Highlights include performances at the Royal Festival Hall of Pierre Boulez's epic work for solo violin and live



electronics, *Anthèmes 2* for the composer's 85th birthday celebrations. She has also worked closely with Oliver Knussen, giving many performances in Sweden, Japan, Finland and Hungary of the Knussen Violin Concerto, conducted by the composer. She gave the UK premiere of this work at the Aldeburgh Festival with the BBC Symphony Orchestra.

Clio regularly contributes to film and TV soundtracks at Abbey Road Studios and Air

Lyndhurst Studios, where she frequently leads studio orchestras. She plays with the Colin Currie Group in Europe and Japan.

Clio is honoured to play the Rutson Stradivarius of 1694 which has been generously loaned to her by the Royal Academy of Music. She teaches there, and directs the Sainsbury Royal Academy Soloists. She has been awarded Honorary Membership of the Academy.

## ELENA URIOSTE

Elena Urioste is a musician, yogi, writer, and entrepreneur. As a violinist, Elena has given acclaimed performances as soloist with major orchestras throughout the world, including the Philadelphia, Cleveland, and Minnesota Orchestras; the New York, Los Angeles, and Buffalo Philharmonics; the Boston Pops; the Chicago, Boston, San Francisco, National, Atlanta, Baltimore, and Detroit Symphony Orchestras; the London Philharmonic, Hallé, Philharmonia, Royal Liverpool Philharmonic, Malaysia Philharmonic, and Chineke! Orchestras; and the BBC Symphony, Philharmonic, Scottish Symphony Orchestra, and National Orchestra of Wales, among others. She has performed regularly as a featured soloist in Carnegie Hall's Stern Auditorium and has given

recitals at Wigmore Hall, Carnegie Hall's Weill Recital Hall, Kennedy Center, Konzerthaus Berlin, Sage Gateshead, Bayerischer Rundfunk Munich, and Mondavi Center. Elena is a former BBC New Generation Artist (2012-14) and has been featured on the covers of *Strings*, *Symphony*, and *BBC Music* magazines.

An avid chamber musician, Elena is the founder and Artistic Director of Chamber Music by the Sea, an annual festival on Maryland's Eastern



Shore. She has been a featured artist at the Marlboro, Ravinia, La Jolla, IMS Prussia Cove, Cheltenham, Bridgehampton, Moab, and Sarasota Music Festivals, and appears regularly in recital with pianist Tom Poster. Elena is co-director of Kaleidoscope Chamber Collective, appointed Associate Ensemble of Wigmore Hall in 2020.

Elena is a graduate of the Curtis Institute of Music and The Juilliard School. Notable teachers and mentors include Joseph Silverstein, David Cerone, Ida Kavafian, Pamela Frank, Claude Frank, and Ferenc Rados. The outstanding instruments being used by Elena are an Alessandro Gagliano violin, Naples (c.1706), and a Nicolas Kittel bow, both on generous extended loan from the private collection of Dr. Charles E. King through the Stradivari Society of Chicago.

Elena has been practicing yoga for over a decade and received her RYT-200 hour certification from the Kripalu Center in June 2019. She is the co-founder of Intermission, a program that combines music, movement, and mindfulness, aiming to make music-making a healthier, more holistic practice for students and professionals alike through yoga and meditation.

## JUSTIN PEARSON

Justin Pearson is Artistic Director and Managing Director of the National Symphony Orchestra. For many years he has been a solo cellist in London's West End theatre, and is currently performing in the RSC's Olivier award-winning production of *Matilda* and the Tony award-winning show, *Christmas Carol* at the Old Vic. He is frequently heard on television and cinema soundtracks.



Justin has been privileged to have given many premiere performances of new works for cello, notably Julie Cooper's *Cariad*. Born in Dublin, Justin left Ireland at 14 to study in England with Derek Simpson of the Aeolian String Quartet. He entered the Royal Academy of Music where he won all available prizes for chamber music playing. Justin joined the Locrian String Quartet who became Resident String Quartet at The University of Hertfordshire).

The Locrian Quartet were prize winners at both Evian and Belgrade International String Quartet Competitions. The quartet commissioned premieres of works by Maconchy, Bedford, Lutyens, Crosse, McGuire, and collaborated with composers such as Penderecki, Lutoslawski and Kurtag, undertaking very many tours, both national and international. Justin records for the Hyperion, Guild and Naxos record labels. Justin formed the Locrian Ensemble of London in 1985 in order to organise numerous tours, recordings and broadcasts. The ensemble established a long-running concert series in London at St Martin-in-the-Fields and many theatre concerts and festivals through Britain. Justin was appointed principal cellist in the National Symphony Orchestra UK in 1994, a position he still holds. Justin was made an Associate of the Royal Academy of Music in 2012,

is Musical Patron to Sunbeams Music Trust in Cumbria and he served as Chairman of Governors of the Royal Society of Musicians of Great Britain, this country's oldest musical charity.

## NICHOLAS McCARTHY

Nicholas McCarthy was born in 1989 without his right hand and through sheer determination rose above many obstacles and indeed active discouragement to pursue his love of the piano. Going on to study at the prestigious Royal College of Music in London.

His graduation in July 2012 drew press headlines around the world, being the only one-handed pianist to graduate from the RCM in its 130 year history. In March 2018 he was awarded honorary membership by its President, HRH The Prince of Wales.

Nicholas is a champion of the dynamic and brave world of left hand alone repertoire, a repertoire that first came into being in the early 19th Century and developed rapidly following the First World War as a result of the many injuries suffered on the Battlefield.



One of Nicholas's proudest moments was performing with the British Paraorchestra at the Closing Ceremony of the 2012 Paralympic games where they played alongside Coldplay and gave a rendition of the Paralympic anthem in front of an audience of 86,000 people and half a billion worldwide viewers.

His concert performances, recordings and media features have gained critical acclaim. However his ongoing commitment to encouraging new audiences to classical music along with his work with young people through music education is ever present in his schedule.

Motivational speaking engagements have seen Nicholas speak for a wide range of schools, businesses and institutions. One of the most enjoyable of these was his TED Talk at The Royal Albert Hall.

In November 2020 Nicholas presented *Wittgenstein, Zichy & Me* on BBC Radio 3. Previously Nicholas has guest presented for the BBC Proms and Leeds International Piano Competition.

He has performed extensively throughout the UK including major venues including The Royal Albert Hall. Internationally Nicholas has toured and performed in France, Belgium, Holland, South Africa, Malta, Kazakhstan, Japan, China, South Korea the Kennedy Centre in the U.S. and most recently a concerto tour in Russia.

## ANTHONY PIKE

Anthony Pike - Clarinet. Clarinetist Anthony Pike studied Politics, Philosophy and Economics at Oxford University, and the clarinet in London with Julian Farrell, Chicago with Robert Marcellus and the Royal College of Music with Dame Thea King. Anthony is the principal clarinet of the English Chamber Orchestra (ECO) and has performed concertos with them throughout the world. He also appears as guest principal with many other orchestras including the Royal Philharmonic Orchestra, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra and Scottish Chamber Orchestra. He has performed as obligato soloist with the Munich State Opera and in the Musikverein Hall in Vienna. Chamber music collaborators have included Christian Zacharias, Ralph Gothoni, the Medici Quartet, Joachim Trio Bekova Trio and ECO Ensemble.

He has regularly been invited to participate in festivals as far afield as Edinburgh, South Africa, Norway, Hong Kong and Bermuda. As an NFMS/Esso 'Young Artist' in 1990 Anthony gave recitals throughout Britain. He made his Wigmore Hall debut in 1994 and has since appeared as concerto soloist in the Barbican and Royal Festival Halls in London as well as others worldwide. He

is frequently to be heard on BBC Radio 3 and his discography includes the Mozart Bassett Clarinet concerto and Sinfonia Concertante with the ECO, the complete works for clarinet and piano by Max Reger (with Martin Jones) and the Copland Sextet. His recording of the entire clarinet syllabus for the Associated Board is specially sanctioned by them. He has recently completed a recording of music by Brahms, Berg, Wellesz and Krenek with pianist John Lenehan.





My greatest thanks go to Jonathan Allen for his musical wizardry creating the 'Continuum' soundworld; to the phenomenal Adjoa Andoh for writing and recording the most incredible narrative for Continuum; to Grace Davidson, Justin Pearson, Elena Urioste, Nicholas McCarthy, Jessica Cottis, Clio Gould and the Oculus Ensemble for your inspiration and exceptional performances; to Lucy Whalley, Annie Barnard, Michele Catri (Masterchord), Rhys Timson (ID Audio) Jola Kudela and the Voces8 Centre: especially to Adam, my girls Sian and Lia, my dear Mum and fam for all the love and support; to Bob Howes, Robert and Pirjo Gardiner always; and last but not least to all the Signum team and to Steve Long for saying 'yes'!

Recorded in Abbey Road Studio 2, Masterchord Studio and ID Audio, London, in June 2021.

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**Assistant Engineers** – Matt Jones, Freddie Light, Ronan Phelan, Barley  
**Fixer** – Lucy Whalley at Isobel Griffiths Musicians  
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